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ORCON

GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY: MSG, DAMI-ISH
051630Z JUL 78

REVIEW ON: *May 2000*
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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CD-11

1. (S) This report documents a remote viewing session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, DC. The purpose of the session was to provide information relevant to the hostage situation in the U.S. Embassy compound in Teheran, Iran.
2. (S) The remote viewer's impressions of the target are provided as raw intelligence data and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer.
5. (S) The remote viewer was asked to locate Bruce German and describe his surroundings. The viewer described German as being held in a multi-story building with columned arches and a cobblestone courtyard. He felt that there was another individual with German in a small cell-like room. The remote viewer stated, at the end of this session, that the word TABRIZ was very strong in his mind.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CD-11

TIME

#14:

This will be a remote viewing session for 15 May 1980.
Mission time is 1400 hours.

PAUSE

All right #24.5 the time is now 1400 hours, Your mission for today is to find Bruce German. I want you to identify his location, identify any other hostages at this location and describe their physical and mental conditions.

I want you now to relax, focus your attention on Bruce German.

PAUSE

+03

#24.5:

I just saw a narrow...a bunch of archways with insets... carved out arches in a wall...seemed to be a row of pillars and I was between the wall and the pillars....feeling of sunshine, antural light, but I had the feeling I was under-cover. Then I had another shot. I think at the same place. It was a narrow alleyway. Just wide enough for a vehicle to slip down, and I was looking at the mouth...like what would be the faces of buildings out from the alleyway, but a jeep pulled in and drove down this alleyway. Looked like an American jeep...type feeling. Maybe 2 or 3 people in it...cab down....no cover on it like I think....and the feeling is that I'm in between two buildings here.

+05

Out front was...like I'm seeing a grassy, park like ornamental embankment with a retaining wall along one side. Like it's carved into the ground. All I'm seeing though is one right side of it. Looking back in the alley.... get feeling of like...almost an inner courtyard type of feeling. I can see sunshine coming in, and I can see shadows playing against a wall with high arches. The court appears like cobblestone, and looking arch is front right....left ...is front left...is in shadow...appears ...blank wall other side of a building, but that building is shorter than the one on the right. In fact, may be only one story, but the one on the right is..... several stories.....but I don't see....definitely cobblestone.....definitely sunny side of building..... Cool morning feeling early morning sun.....type of thing.

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#24.5: And, I'm in this learus (phonetic) this court, yard....
Let me clear for a moment and try some more.

PAUSE

+10

I don't know where I am...but I'm look upon the face of the building looking down there is a jeep has pulled up outside an entrance...the entrance is like set back in under some arches.the same facade arches.... as before....I can see the darkness of a curved hall. And, under them feeling of some sort of a formal, but ground level secondary type entrance which a vehicle can pull right up, and I see a strip coming out have a strip coming out ...which would even suggest a straight walk into the side of the structure. Like a sidewalk going up to the front door or to the door. This is a very large building that I am next to. On this side it has at least one 30 or 20 or 30 foot wing, which it butts out on one end of this court. It is maybe..... 30 feet down. I now have my back to the structure. It is 30 feet down to my left, but that is where the alley was. I am in a court. To my right another 30 or 40 feet down is another abutment in the building structure. But the building is much larger than the one across the court; I can almost see that one...the roof, but mine goes much higher; up over my head. Possibly 4 or 5 stories. I know you want him. Let me clear and try again.

+15

PAUSE

#24.5: I...uh...it's really wild, I know you really want him. But, now I'm like looking down on a square below, but I am several floors up above this square, and there is a wall around the opening to this square. Like a hall around it. The hall on one side, pillars going up, several stories, several floors up. There is a...think I'm inside now...possibly 3 stories clear fall to the floor. Uh...like I am at the far end of a big foyer that was right inside this door I talked of earlier. I'm in the back, right corner of it. I can look down on a white polished stone...lobby...but, I'm on the second or third floor, and turning to my right is where I'm slowly going; which is the hallway which goes on farther back

+23

PAUSE

I moved down the hall...seem to be outside a door on the left side of the hall. Have to say it's more like a....heavy....uh....wooden door with a

+25

window on the upper part. The window is almost just a black hole....square...but things that go up and down it...this is classically like....God, it's like a Monk cell....a cloistered thing. For some reason, on the right...looking at the door on the right, I want to say that I am getting light through. Like I'm seeing another wing of a building that equivalent with me on this level that is coming..this visible through a hole in the wall, and there's a light...is reflecting is attracting me there. I can see it.....

PAUSE

+30 #24.5:

Huh, now I'm back outside again. Up above the square the plaza...the courtyard looking at a point in under the roof of a tall building, of a big building like... a story or two down from the roof line that I can see like an inner crotch to the building ...like this winglike I want to go in this wing, but up on the several three or floor story level....up like on the three or four story level. ...I want to go in.

PAUSE

+35

Sh'd.. is (phonetic) heavy...uh...cloister like override. I see my man. Feeling of him standing in his shorts at the far corner of a long, narrow room, but it's different than what I've been in before. It has two windows. Windows on the left and windows on the end. They're small windows. They're almost waist high. They are deep-cut. Like they're in heavy masonry walls. They are...uh... left...the window...I think the way I came in has a rough hewn double bunk arrangement. Not nearly anything like anything I've seen. Just like raised pallets on legs. It's different, it's different somehow....like a cold, concrete type floor...barren, nothing in the walls, nothing on the walls...uh...there is something in the corner. You come into this place, the door opens left, in, to the left, swinging to the left and in, and there's something in, behind the door...uh...like a box or something. It's narrow, uncomfortably narrow, but not impassably narrow, just closed in narrow, and you move a short way and the edge of the thing on the left and then there's bunks on the left, two of them. But, I'm really struck by this cold damp concrete feeling. Very bare and rocky. Rocky in...like poured concrete rock or bricks. When I came in the guy was waving his arms around and flexing his muscles and like swinging his arms...and he's standing barefooted in the far left corner. I think it's him. I think I finally got to him.

PAUSE

#24.5: All I have is him walking around. Maybe a slight limp. Sort of reading and waving his arms around. I feel there's another guy in here with him who is on the bottom bunk. He is walking around reading a newspaper or a magazine or something like that...pulled it back along its binding...double back. And, the other guy bottom bunk.....let me go down there and look at him.....

PAUSE

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+40

....(Mumbling)one of the more swarthy guys...one of the more swarthy (mumbling) with a sort of dark, wavy black hair. I got a good shot of him. Sort of lethargic, killing time, reading alot, sort of used to the place they are... sort of used to the place they are, yeah...settled in type of a feeling. NOBODY AROUND. I don't have anybody nearby. Like they are all alone in this wing. I mean not....no guards, is what I mean. I don't have any feeling ...I think they're just stuck in there, and the keys locked, and then gone. They're no...they're gone, there's nobody around standing around waiting watching, or anything like that. It's more.....more.....what do I want to say. A permanent locked up type situation....more solid.... and more secure....everybody's separated.....these two guys in the room, like I said there's nobody, no guards around. Sorry about breaking out of that, but I just had something shoot about 40 bolts down my leg.

#14: All right. We'll take a pause now

#24.5: Are we ready to go?

#14: We're ready to debrief.

#24.5: Okay. What was my first one. First one was that I was ...first one was that I was looking at some sort of..... some sort of arches.....it was really sort of a complex type of image that was set back and these were very, very complex like arches. Like this with pillars. Pillars that came down like that. I was behind this wall peeking past the edge of the wall. Like it was some other facet of this structure that I was in, and that there was something over here on my left, and this was just..... something on the left that blocked my view type thing. It was like I was peeking down a crack, peeking around a crack. Okay. Obstruction. And, this thing went off a little ways, but, I couldn't really get much more; but, I had the idea of sandstone, gold, you know..... sandstone yellows, golds, and oranges, you know.....

Sort of an ornate facing here, and this is the set-in back wall. This is the walk, and this is the set-in wall. And, this is a wall corner in foreground and this is a passageway type feeling of some kind. Okay. You see what the gist is there? Outside....and then with shadows here. Like the shadow on this wall over here.

#24.5:

Shadow on the wall. I'll talk about that when I come to it in the session, okay.. I just wrote it down there so I wouldn't forget it. All right. So, then it was like I shifted to myShadow on the wall. I'll talk about that when it comes to it in a session. Okay. I just wrote it down there so I wouldn't forget it. Uh...all right. So then it was like I shifted to my right, and I put my back to this wall...corner in the foreground, and I looked the other way down this passageway, and I had the feeling that I was in some place like this, okay, and this is this narrow passageway. And, as I was sitting there looking at this shaded, here again is this shadow feeling, here, and as I was looking there a jeep zipped in. You know, just a classic GI jeep type situation, and it came around this way. This is maybe taller here. Okay. Like that.

I had the feeling that that was a structure type situation, and this is all dark in here, all shadowy, all right. That's 2.

And I went down to where I'll draw the 3, and it had 2 to 3 people, and this is outside, out here, you know. This is horizons situation, like that. So I went down to where 3 is. The view from 3 was the feeling that I was standing in some sort of a forecourt (phonetic). How do I draw this now. It was this shaped. This comes up into the foreground. This, I had the feeling, comes up and like a little hill here. And, this is a carved out, this is what I was talking about...the wall carved out...bordering this hill...this is grass type feeling. Like cultivated grass lawn and that here was some kind of a road, or pavement. Here is this building in the foreground like that. I better label this thing, while I'm thinking about. And, it's on the foreground, right, and this is like a grass lawn, and out here is the horizon. You know like a little hillock ...small, teensy, tiny. Like, you know how.....what do you call it.....

Almost the feeling of a.....what are the artificial bumps you put in your lawn? Terraces. Almost terrace like. Grassy terrace like here, and this is a wall, and this is some sort of paved....lower, not much lower, you know. Like there might even just be stairs on the other side of this thing to go down. It's not like it's 8 feet deep. It may only be an ornamental wall of 18 inches or 2 feet, you know. As a matter of fact, I did have the feeling that there were stairs that came down from that.....and this is a paved area. Another court like area, and, I had the feeling that out here was a road, and traffic, you know. And this is unknown. Unknown horizon, okay. And the jeep came this way. Then, where did I go? Then I was..... Then, the next thing I had, I think.....

#14: You mentioned a feeling of.....okay.....you mentioned the inner courtyard.

#24.5: Okay. All right. That's the feeling I had. I went back to the other end of this little teeny passageway. So, from 3 we'll turn around 180 degrees, and go to the other end which is almost where I started.

On a repeat of view of number 1, but, I'm a little bit closer in, and had the feeling of a.....Where's my point of perspective here? Ahhh.....
.....Passageway went out the other way. There's a slight cut here. Okay. This is what I referred to as the courtyard type of a thing. Better number this too. I'm forgetting my numbers here.

Like that.....is the general impression. An arrangement like this. Again, this narrow passageway. This.....lower structure on the left or wall, maybe, still at this point, it could just, it's just a wall, not a structure. That probably ought to come up like that. All right. And, then with it...exit out like that...covered overness. This same feeling of multicplicity of rhythm and pattern here on this thing. Standing up higher, okay, and these are a little bit thicker than that sitting on some sort of pedestal, you know. That type of arrangement. All right. Then, you know, I'm sitting, okay, what do you do now. (I still haven't found the guy. Here's this courtyard. I've seen a courtyard like this before, and I've had people exercising in it, and all the rest of that stuff, but, there's no people there when I went back to take a look, and the idea was definitely very strongly that this was a cobblestone yard, porch.)

All right. And, this is still the yellows, yellows, oranges, okay. And this is still feeling of shadow casting.... And, the big shadow came along here. Like this. Shadow, okay. That's 4, 5. Found myself floating up where I think where I was is up here.

I'll put a little 5 up here on 4. I think the next thing I was doing was this. I was up near the wall. Maybe second floor level. I was looking down at jeep. Right. Jeep type thing...down at jeep. Okay. That jeep was parked. I was getting this weird oblique, okay, as though there was some sort of a sidewalk right near where this thing was. Sidewalk protruding out.....

Okay, and back in here, I could just see the beginning of some sort of a... I had this, I had this impression of this round hole, carved in the side of the building, you know, that type of a thing. Okay. So, I'll dot that in. Some sort of a round entrance, okay. And, you have to remember now, I'm looking down from number 5. Like that, okay. Some sort of a sidewalk, and this is the court. Jeep parked. Had a feeling of someone walking in. Some uniformed, uniformed walks in building, like that, okay. All right. And, this is the cobble courtyard. And, back here is to number 4 and number 2 and number 1. Okay. That's all, but 4 is here. Numbers 1 through 4 are back here in this direction.

Ad infinitum along that wall there. These are the arches looking down again. Okay. All this time I knew you wanted me to work on German. So, I'm sitting there. Every opportunity I have, after I get something, and describe it, well then I'm trying to image his face again, and then trying to relax, and let things happen the way they're supposed to happen. So, I end up in some place that I think is inside the structure. I just had the feeling I was inside the structure. I was looking over a balcony. An interior balcony down a couple of floors, into this interior foyer. Uh... When I was down the far end of the foyer, I had the feeling What did I have the feeling... Here's door, door coming in. I'm looking over some sort of a banister. Runs up into a wall. Okay. And, that there's some sort of other passageway here, and this is the level here, see. Getting a little better at my aerial views, aren't I. Damn. And, that around this thing was possibly several layers, like that. Like looking down the roof of a cathedral. You know how you would get these rows, and then these rows, and then

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you would be at the floor deck, okay. And, these are set back in walkways, type situations, okay. Like that. There are passageways around this thing. Looking down from second or third floor, balcony, railing..... at a large foyer, and I felt that this was the entrance from where I had come from. But, not a main entrance. But a entrance. You know. A major one, but not the big ornamental celebrational type entrance. Okay. Like that. And, I remember this being white, white tile. Something reflective light. Like tiles or marble or something like that. Railing floor, railing floor, railing floor. Okay. And, I didn't want to put anything in there, so I didn't. Okay. From the view. Seven is that way. Seven is this type of a lash up. There's this railing. Some sort of a, some sort of a weird jog type feeling, and here's the other side of the building. Right, that's that, and that goes down like that, okay. Down this hallway. Right at this pillar, at the other edge of the floor comes out like that, all right. I don't know if this is a new place or not. I just could not tell you. So I'm paying attention to detail.

And, this was a darkened hall down here, you know. Dark hall, and I had the feeling our guy was down this dark hall. So I boogied down the dark hall. All right 8.

I think that like two doors down, I did have the feeling there were doors in this thing, as well....okay...like 2 doors down I come to this situation, and by this time, everything was beginning to be cloister like, you know.

All right. So I had this wooden brown wooden door. I'll make that a little bigger, because it is. I had the real feeling of a classically barred window., and I had the feeling I was in the hall. Seven is that way.

Now, here was an interesting thing, because as I was sitting there studying and examining the door I had the feeling that for some reason, just to my right, I could look out and I could see a protruding wing of the structureagain, glimmering in this sunlight.....like this really low, morning type sunlight, very, very orange and gold and reflecting, you know. And, I was saying to myself, well Christ, that's impossible because you're on the inside of the building, you know. You shouldn't be able to just look out and see this thing, because you're inside. Obviously, you're a ways in. I said what the hell, I'll talk about it. So, I talked about it. So, I had this feeling of maybe.....I'll draw a dotted line

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the feeling that out here I could see another wing of the building. See what I mean? Like that. I honestly can't tell you. I thought that this was a wing here, that I was stepping out on and that this was a parallel wing that stepped out. That's what I thought. It was really convincing, ok. but I don't know how it was arranged. I can't tell you that this is the edge of the wing, and this door is just inside of the building, and this is the edge from here on.....through this wall.... and the hallway there's nothing. I can't tell you that. I just don't know. All I know is that I thought I could see another wing at an angle from me.

That might even be a different totally different building too. I had no real reason, I just sort of assumed it was the same building. That's what I felt right, to think that. Okay. And, this is the hallway. I'll call it the dark hallway. All right. That's 8.

Nine. Found myself outside the building again. Here's the eaves of the roof, and I had the feeling I was up above, again another enclosed type court, or a closed-in court, and I was being drawn up in here into what ...this was a wing of the building, and this was the main structure of the building, and I was like being drawn into the interior corner of that wing. Oh! God. This is all very familiar now that I think about it. Oh, shoot. Okay. I'm thinking of a past session I did. I guess it was about 3-weeks ago...I wandered around some funny building that had a carved out thing in it.

Okay. Anyway, I was being drawn like here, or here where the 2 Xs were, okay. Okay. Windows, windows, windows. There were no windows. There were no windows in the damn building and I've drawn windows in there. All I was looking at was like the sandstone wall and then, maybe I put the windows in to represent floors or something. I remember thinking I was just staring at this blank wall... I think that's what I said on the tape. Staring at this blank wall. Anyway, it was somewhere up here, and these are the eaves, and this is the roof, type of a lash up, okay. Here's the roof, okay.

Ten. At ten I finally found the guy.. Had a feeling of a deep set thick window at the end, and one there. Our guy was... You know how you get up in the morning and you're sort of...no reason to get dressed...Saturday morning. Let's call it Saturday morning. You get up

Saturday morning. There's no reason to get dressed. You sort of walk around the house. You're in your shorts, you know. You haven't shaved; you've got your T-shirt on, maybe. You're walking around in your drawers, and you might pick up something to read or you might wave your arms around to sort of...like this type of a situation...in order to stretch your muscles out. You know. That type of a thing. That's what he was doing. Boxer shorts, bare feet type situation. Draw just a little circle...waving arms...walking... in shorts, waving arms stretching, rubbing his shoulder, okay. Like that. And, it's a bare rock or cement wall cool to the touch, okay. I didn't really pick up on any items of furniture or anything like that. Other than the bunks. There may have been something, I remember there being some clutter or something in this corner of the room here, but it's a smaller type room. So for 11, I'll draw you an overhead, and that'll be the last of it.

I remember thinking that it was awful narrow to get in to. Like this passageway here was just a little bit wider than the shoulders. The passageway from the door. There's something here; I don't know what it is. The door opens in this way. I remember thinking, boy! if anybody opened that door in there....he was standing behind the door... he'd get it on the nose. That type of thing. It was real close quarters type situation. There be a bunk. There be a window there. There be a window there. Window sort of off-set like that, and here be twin bunks. Twin bunks rough cut. I mean, they're not junk, but I mean they're just very primitively made bunk beds. He was walking around here. I saw him walking around like this. These were two windows, and I'm sure that this window looked outside, and I'm sure that that window looked outside. I really shouldn't draw that line because I don't know where in the wing he is. If that window looks outside that means he's on the end of the wing. If it doesn't it means it's not there, and I'm making it up.

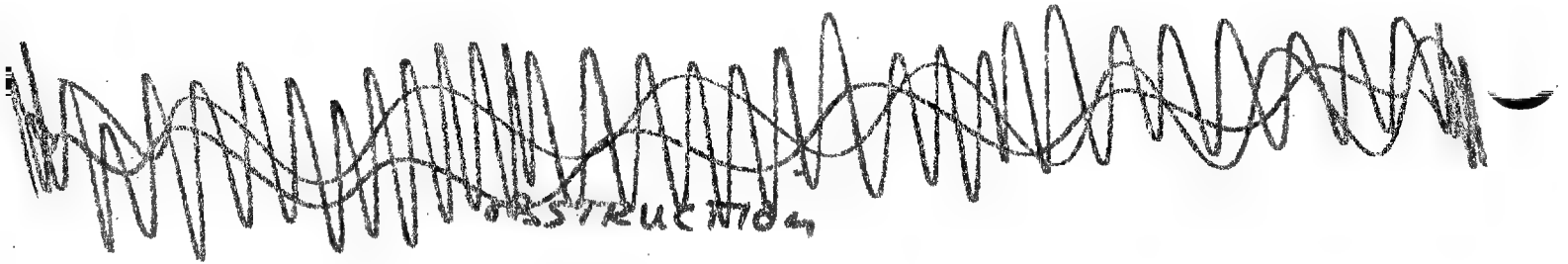
I'll draw one more. That'll be back towards the door. That's the door type feeling. I want to see if I can draw this thing in under there now. That should go like this. This should go like that. I've drawn it too high ...floor now. Haa.....haa. This is the bunk bed. You're trying to figure out what it is. I know. I can tell by the puzzled look on you're face.

#14: No, no. I know what it is.

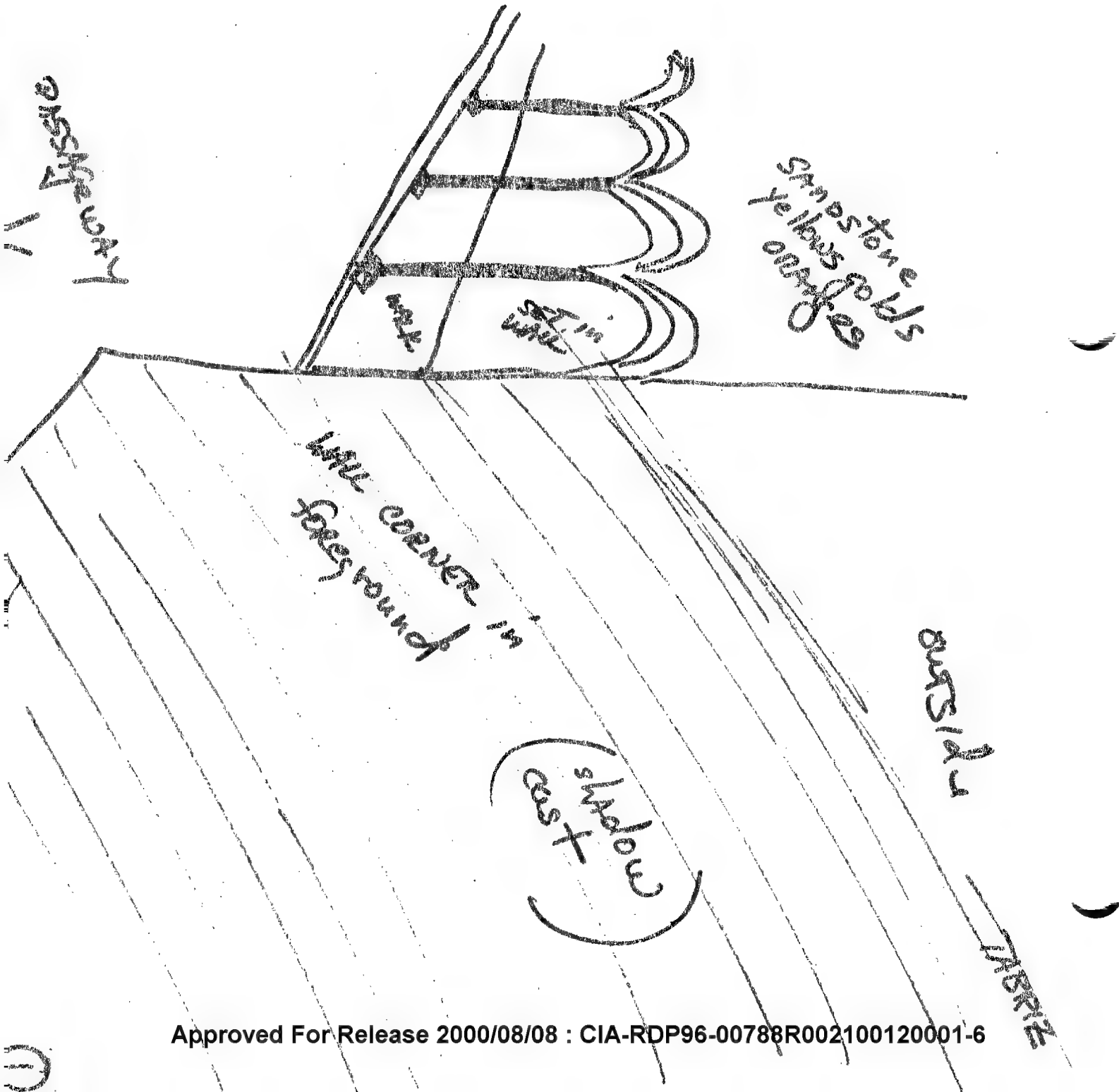
#24.5: That's supposed to be the bunk bed. You see I've got it too far elevated. You know what I mean. It should be lower to the floor because it sets on.....

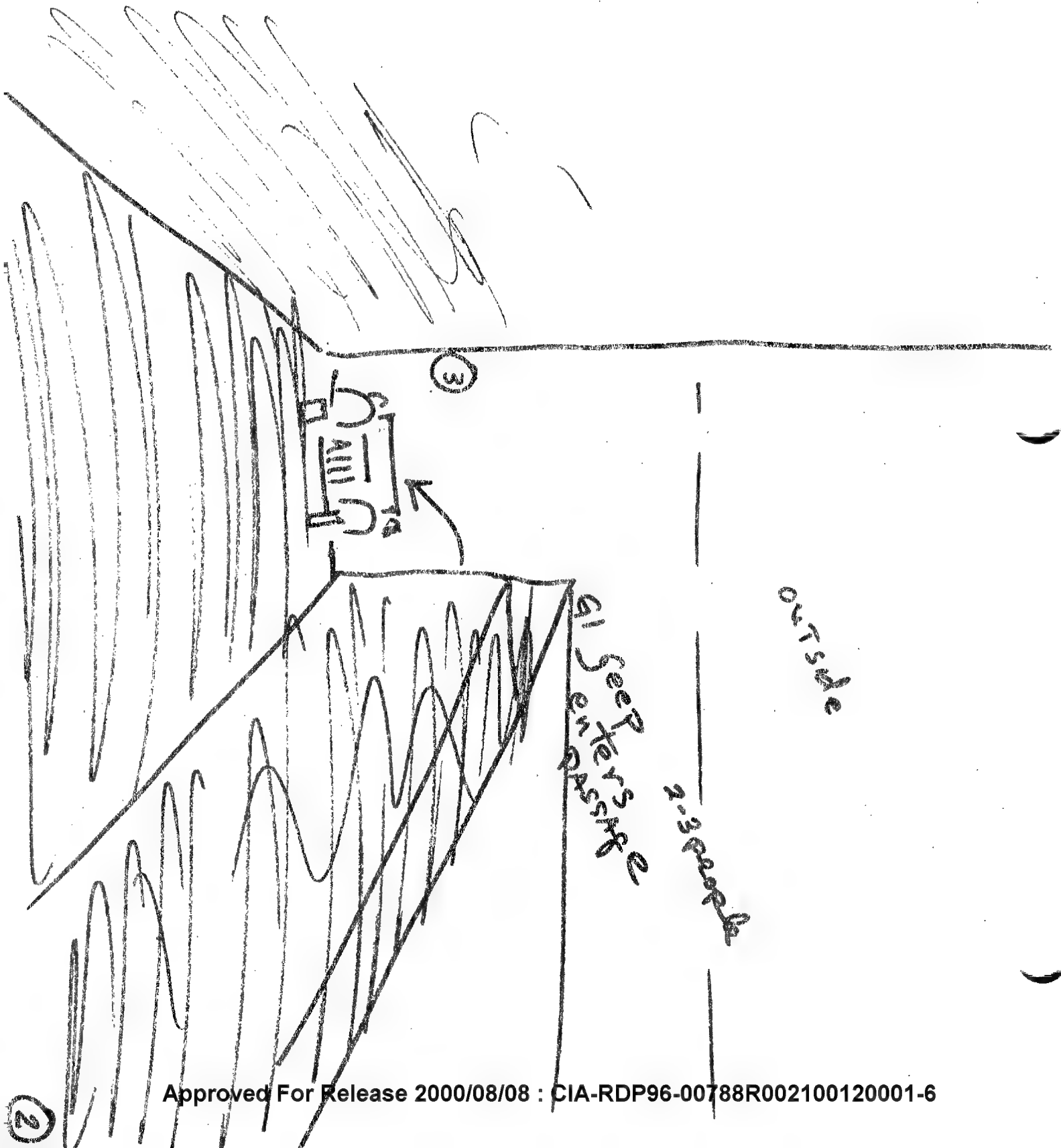
- #14: Give it some longer legs. They will never know the difference.
- #24.5: Haaa... This is wood. I had my guy. The other guy was there. Like early morning, getting up, but he hasn't gotten out of bed yet. Face propped up on elbow type situation. That's 12. The thing I want to get across is that these bunks sit on the floor. They don't hang from the wall or anything. It looks sort of weird in that sketch.
- #14: You promised to tell me about the word that came to your mind.
- #24.5: Okay. Where I forgot about it, I apologize. The word where I was, was when I was outside, where was I, when I was at sketch 9...I'll write it on this sketch, when I was at sketch 9, the word Jabrize, Tabriz came into my head. I wrote it on sketch 1, but only to remind myself. When I was outside here at sketch 9....that's all.
- #14: Okay. I have no further questions. End of session.

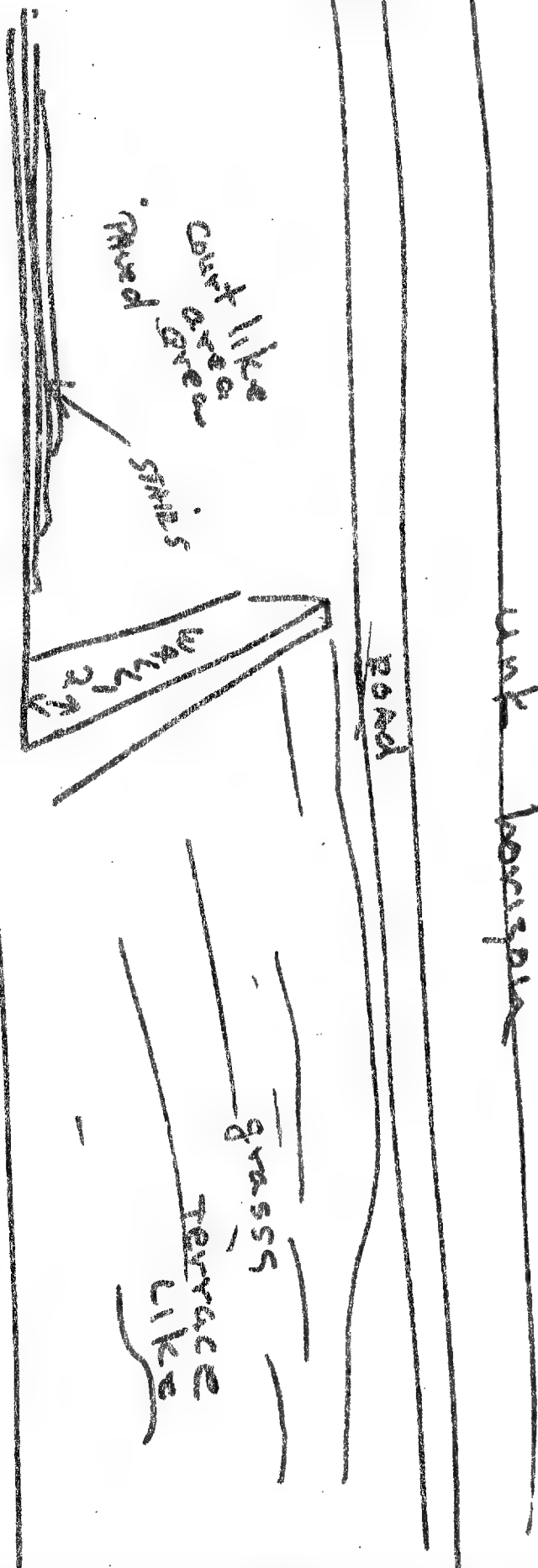
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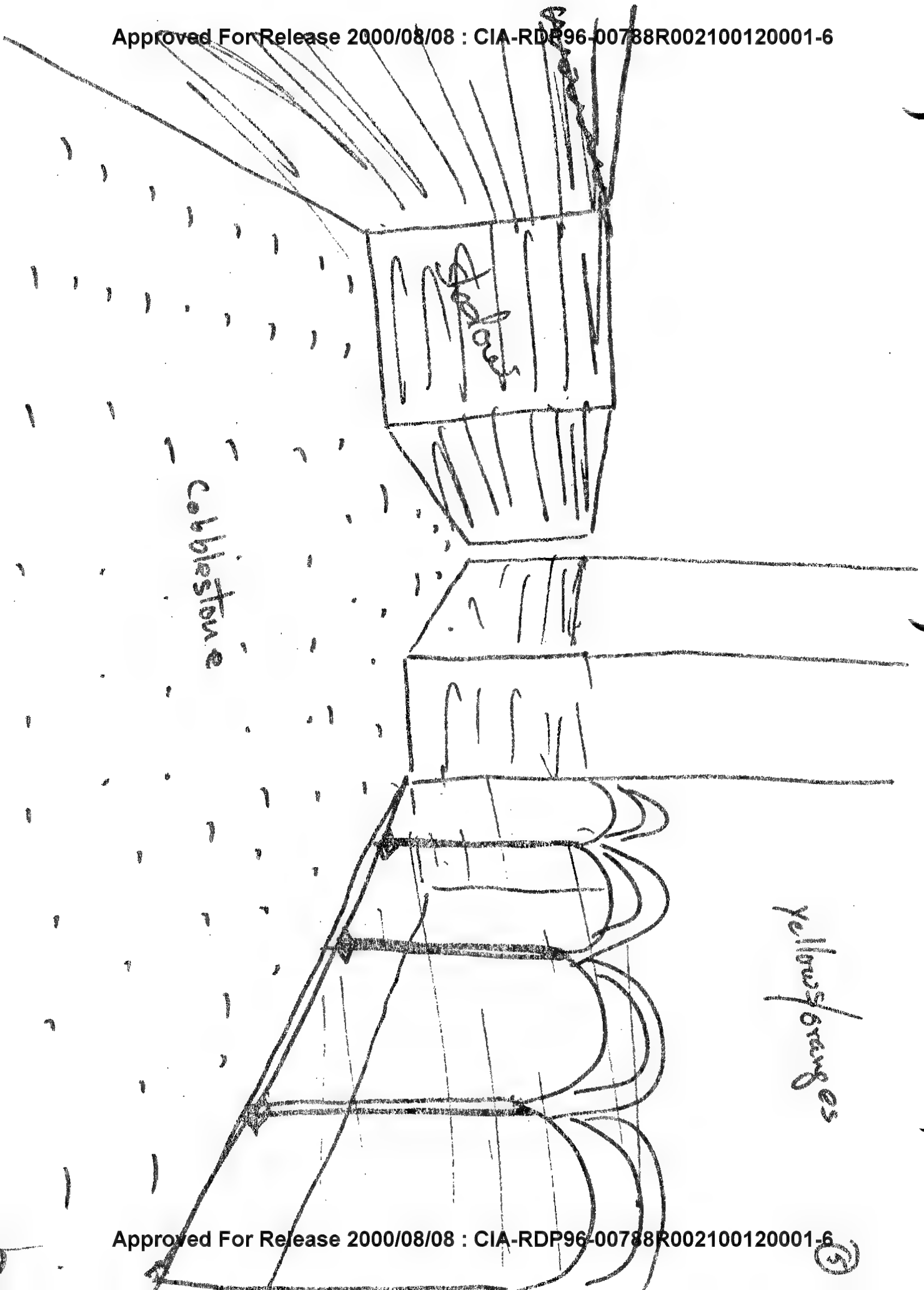


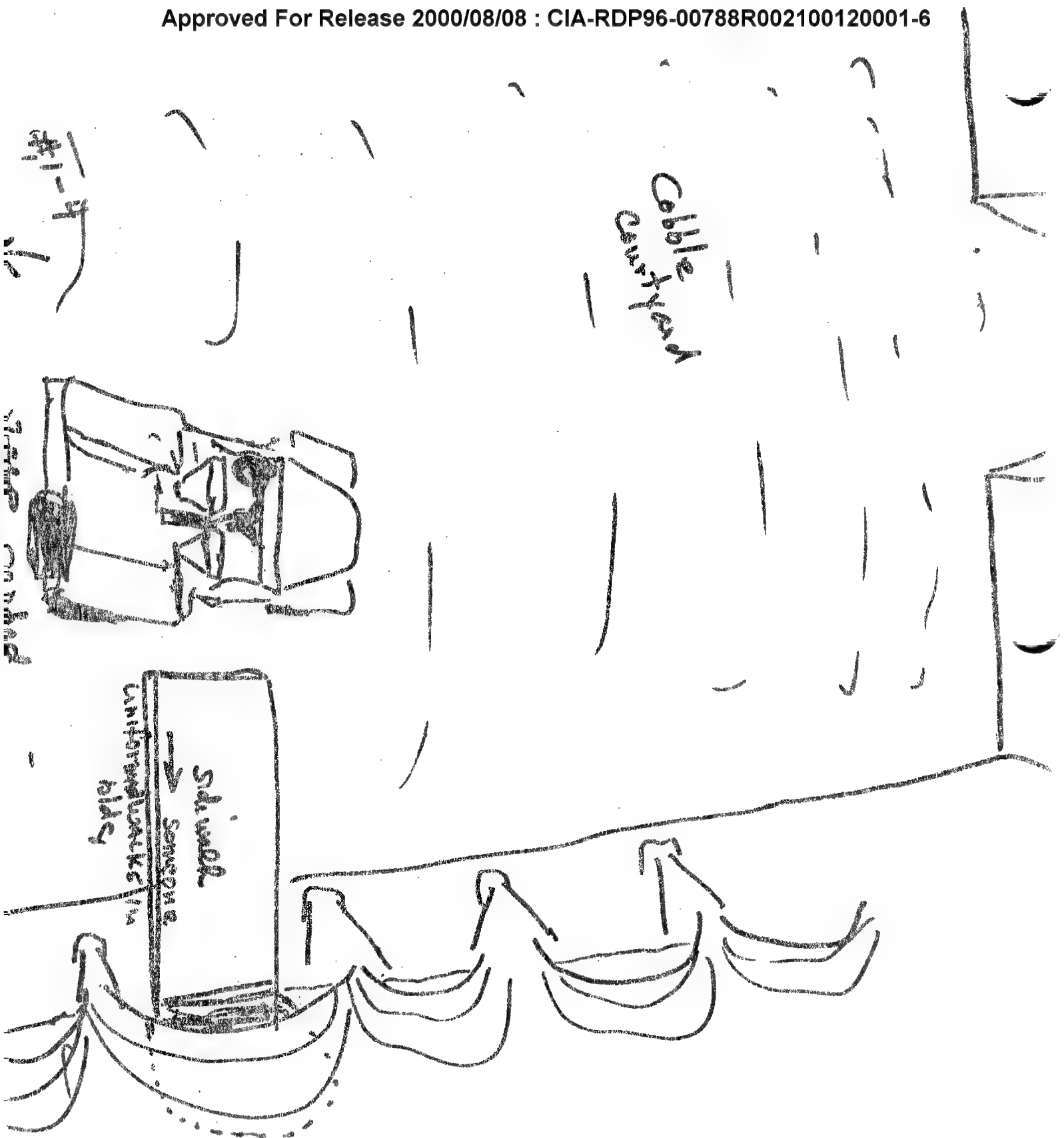
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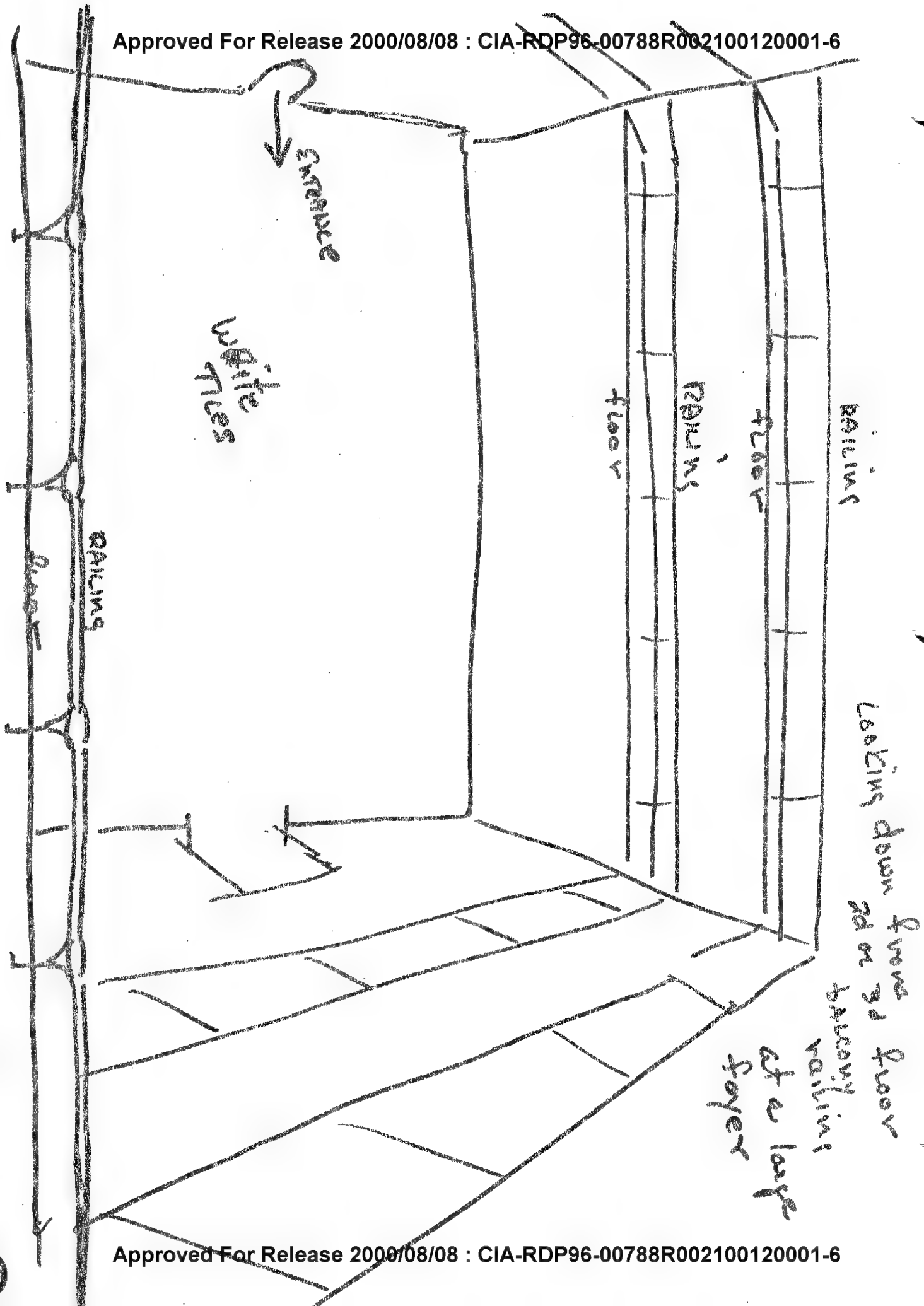


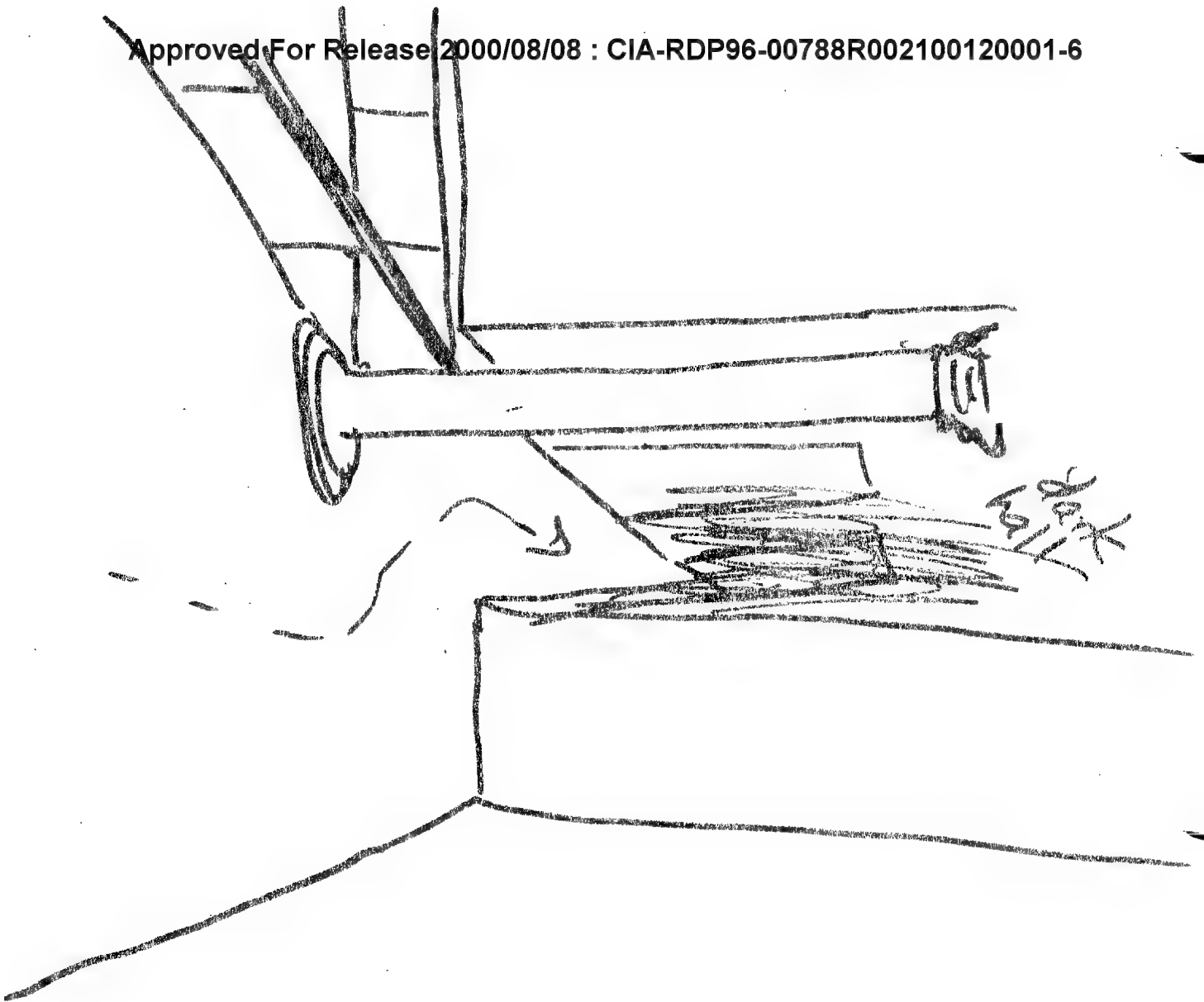








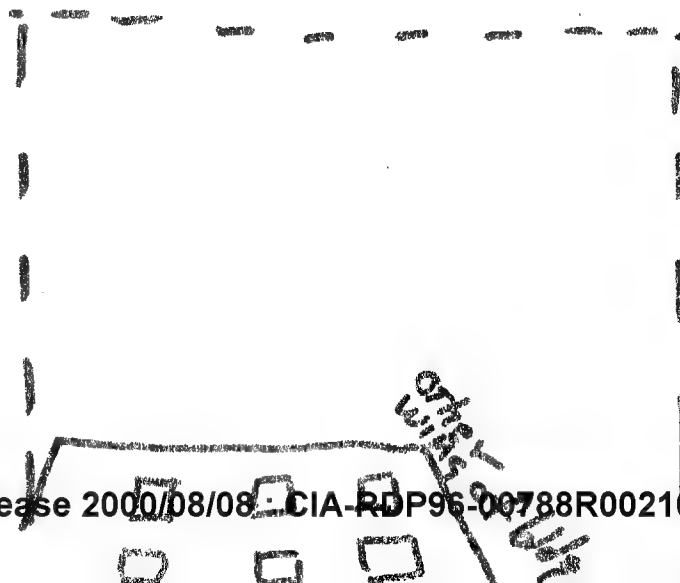
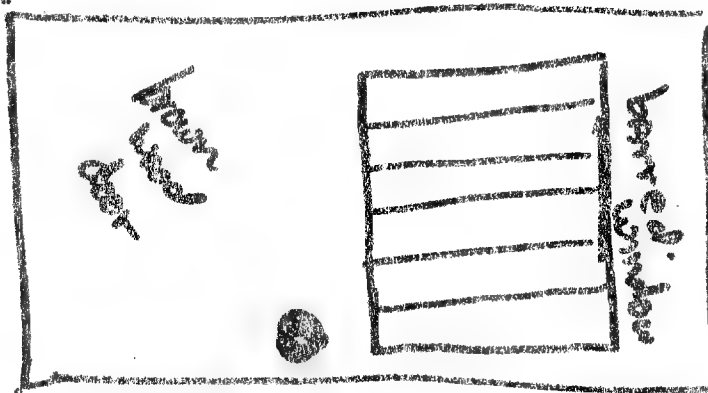




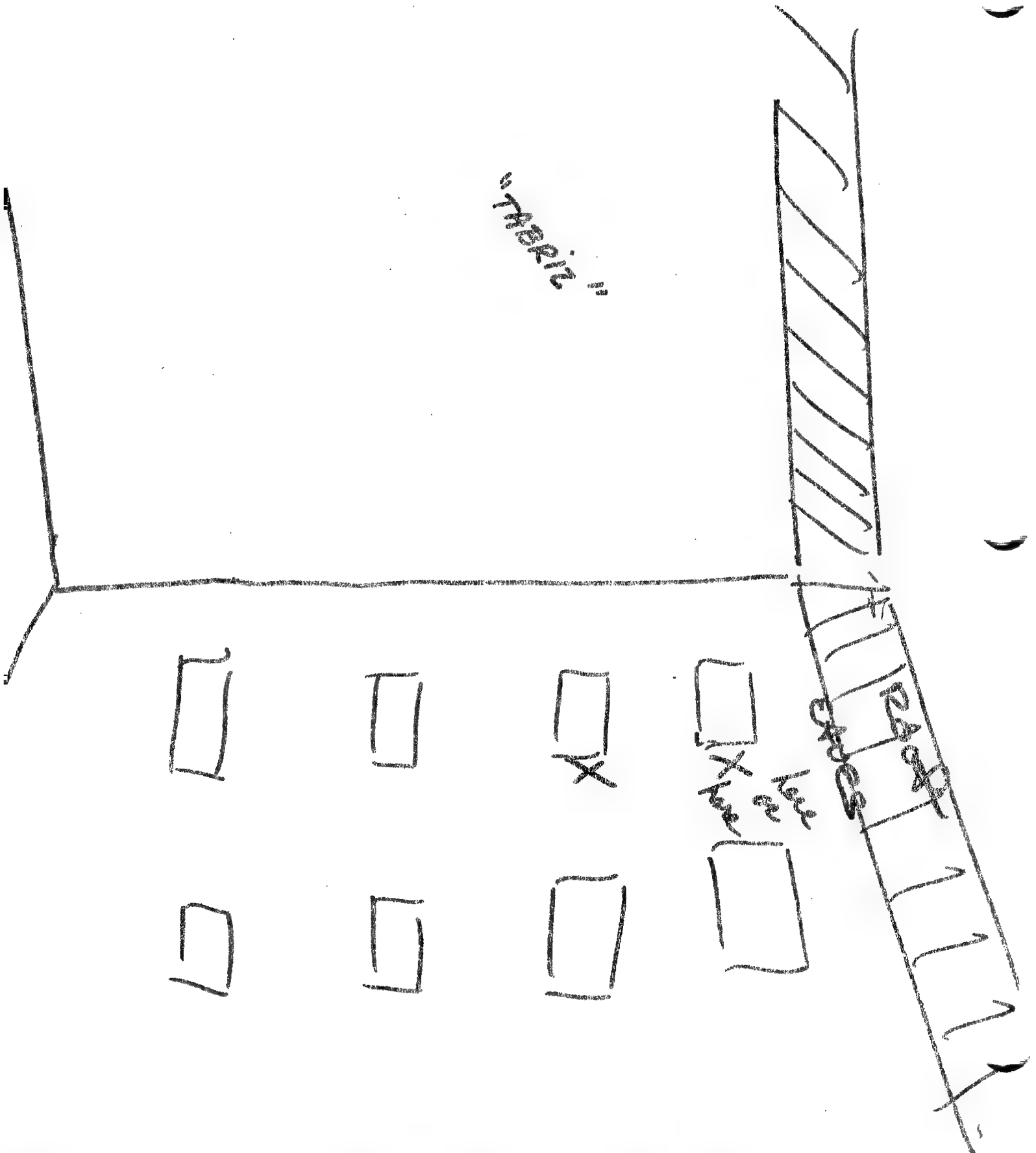
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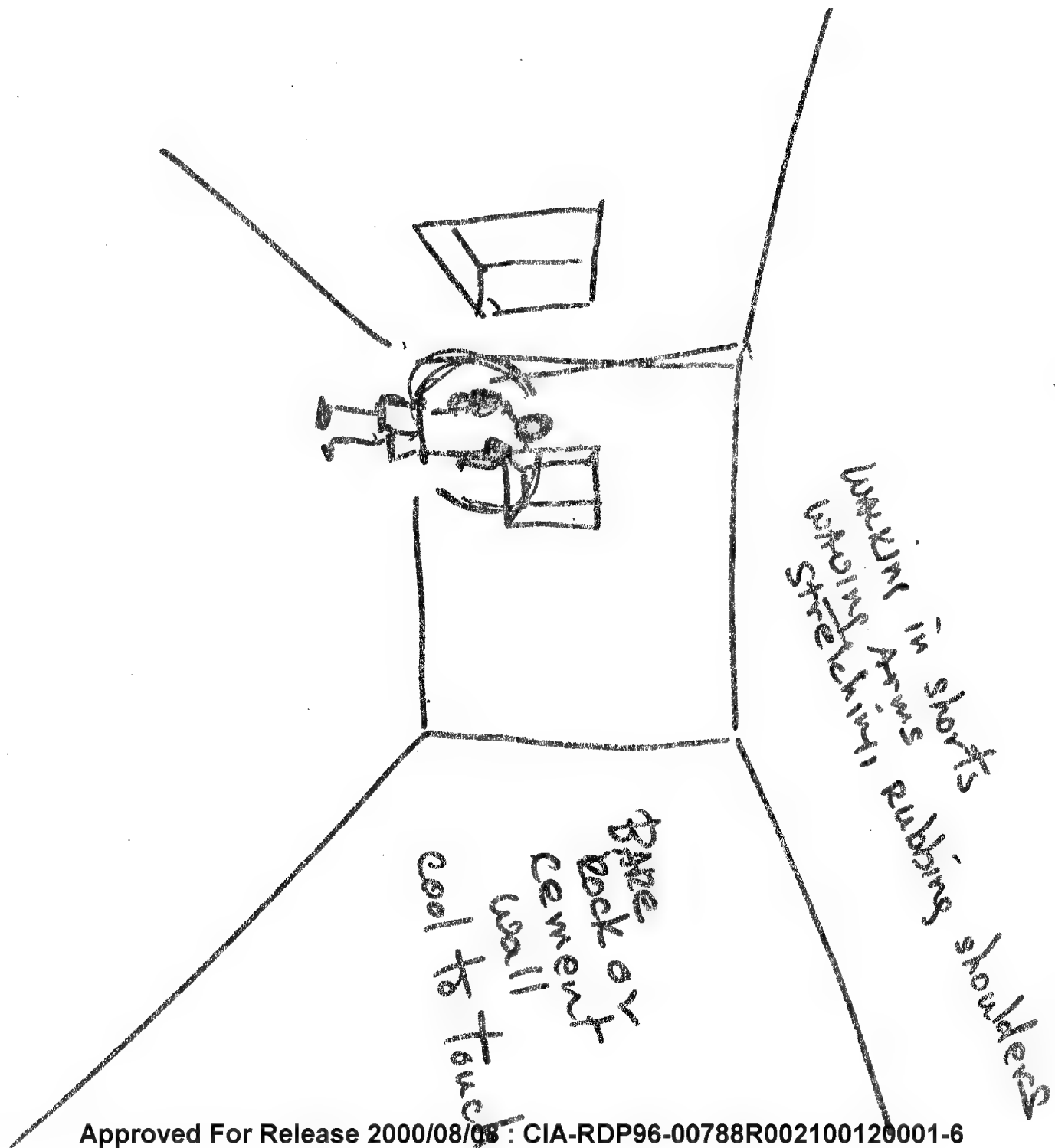
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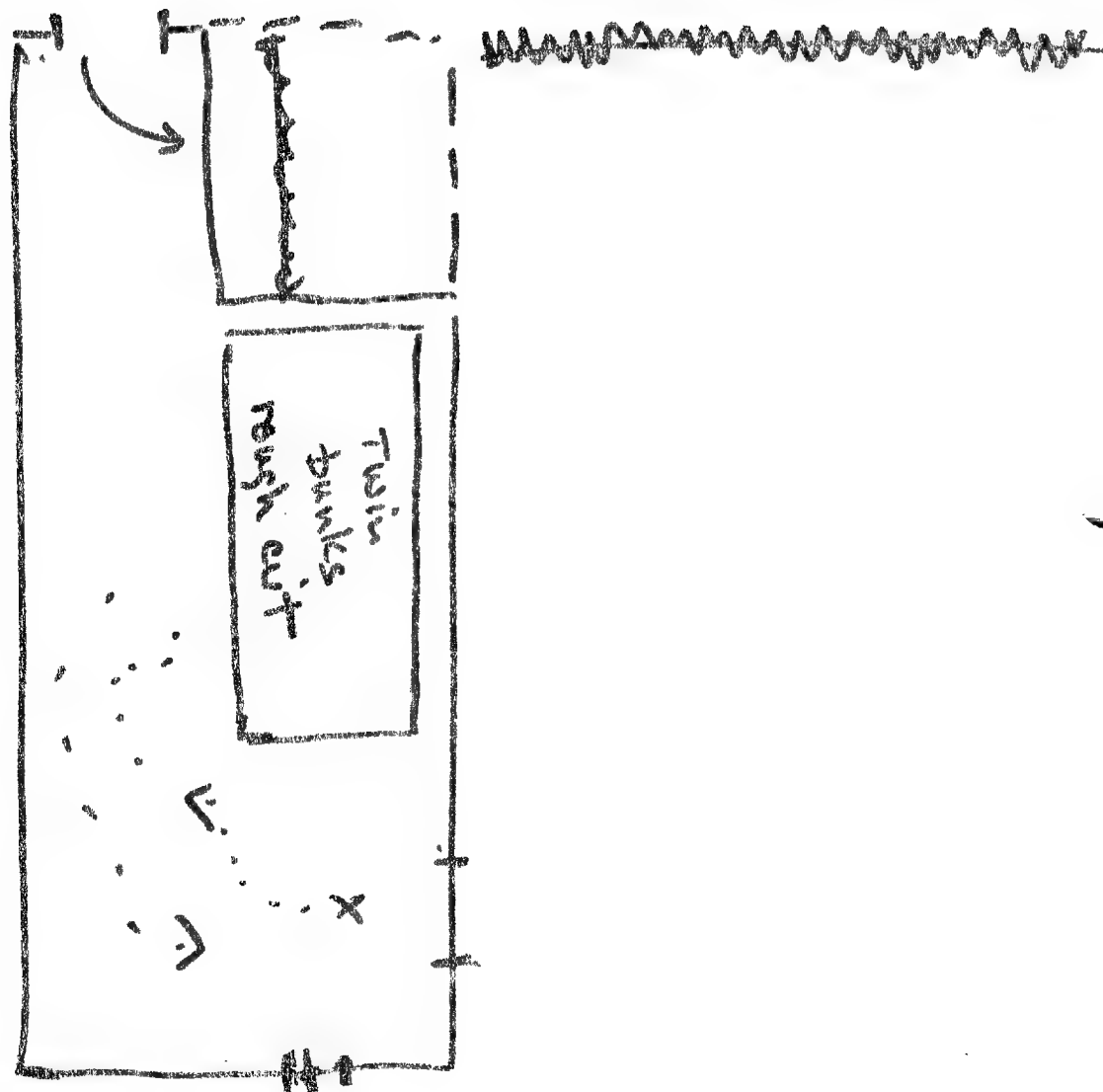
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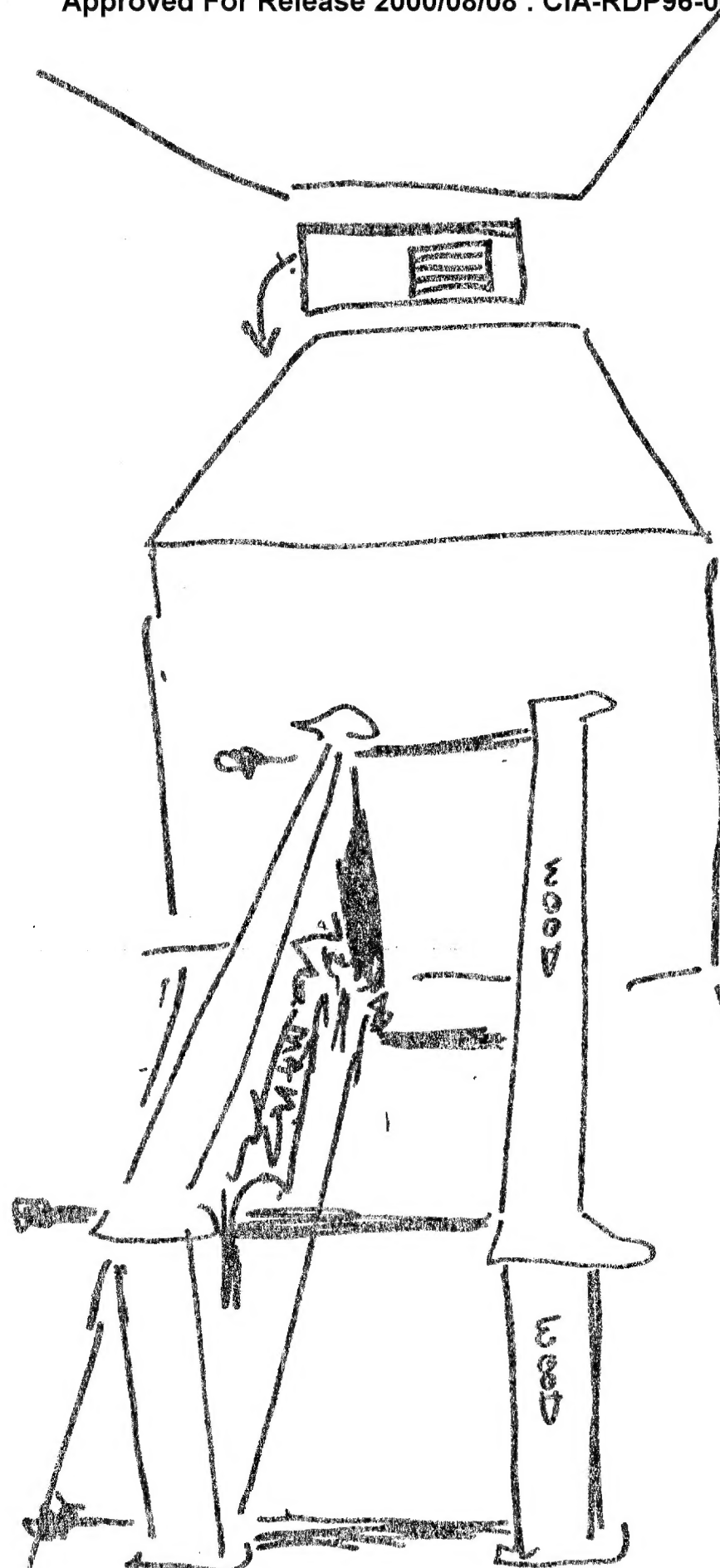


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TAB

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TARGET CUIING INFORMATION

REMOTE VIEWING (RV) SESSION CD-11

1. (S) The remote viewer has been exposed to open source news media information as well as classified overhead imagery and numerous photographs of hostage personnel. He knew he would be working against the hostage situation in Iran.
2. (S) At the time of this session the remote viewer was shown the attached photograph and was asked to find Bruce German. He was asked to identify German's location, describe his physical and mental condition, and to identify any other hostage personnel at this same location.
3. (S) The remote viewer has been briefed on the current status (as of 30 April 1980) of the hostage situation and told that the whereabouts of the hostages was not known.

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SGFOIA3

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